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# POCAHONTAS

A COMIC OPERETTA

BOOK & LYRICS  
BY

FRED EDMONDS

MUSIC BY

EDWARD JOHNSTON

FISCHER EDITION  
NO 4050

Arthur  
Elder.

VOCAL SCORE, \$1.00

J. FISCHER & BRO., NEW YORK

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Affectionately Inscribed to Mildred and Olive Bruckheimer

FISCHER EDITION  
No. 4050

# Pocahontas

## COMIC OPERETTA

In Two Acts

FOR CHORUS OF MIXED VOICES

With Piano or Orchestra

Book and Lyrics by

**Fred Edmonds**

Music by

**Edward Johnston**

Vocal Score (with full dialogue) . . . . \$1.00 net

Stage Manager's Book (containing also sketches  
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Orchestral Parts in Manuscript

The Book of Words of "Pocahontas" sold separately only in quantities of  
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# "POCAHONTAS"

Fred Edmonds

Edward Johnston

## ARGUMENT

ACT I.—Pow-hat-on, Chief of the Chuck-dollah Indians, and father of Pocahontas, has called together members of his tribe, to help him decide what sort of a celebration shall be given the Princess, on this, her birthday. Pow-hat-on is under the dominion of his mother-in-law, Ah-Meek, an old squaw of dignity ridiculous, and an irritable disposition, and he, having forgotten to notify her of the pow-wow, finds some difficulty in pacifying her. A most important matter to him, since Ah-Meek rules him through his stomach, she being a cook of unparalleled ability. Pocahontas, she rules likewise, but with great affection and indulgence. Suddenly discovering that the attire of the Princess is not in keeping with her ideas of propriety, she hurries Pocahontas out, accompanied by her attendant maidens. Enter Ah-Hum the great Medicine Man, with the announcement that hidden in the adjacent woods is a paleface. Warriors sent out to capture him, soon return with Captain Smith, a prisoner. They are followed by other braves, squaws, maidens, and the rag-tail of an Indian camp. Without trial Smith is condemned to death by Pow-hat-on, but Smith insists upon his right to a trial by jury, and his plea is supported by the pleas of Indian maidens. Trial is granted, but he is again condemned to death—this time, by braves. Pow-hat-on sentences him to be tomahawked, and this judgment is about to be carried out by the appointed Executioner, Ah-Hum, when Pocahontas enters. Upon discovering how matters stand, she rushes forward and throws herself on the breast of Smith, claiming the fulfillment of her Father's promise, to the effect that anything for which she might ask should be given her. She asks for Captain Smith's life. Pow-hat-on is non-plussed—Ah-Hum vindictive—Pocahontas courageously insistent upon the promise given by Pow-hat-on.

Here enters Ah-Meek, an ancient foe of Ah-Hum. To complicate matters she falls in love with Captain Smith, and wants to marry him, and likewise pleads for the life of the paleface. All retire, to give Ah-Meek an opportunity of talking to Smith—she proposes marriage. Pocahontas is recalled, and they talk over the matter, she promising to find some way out of the difficulty by an appeal to Ah-Meek. They retire for this purpose, when enters a white man with magnifying glass, with which he examines the ground. Following him stealthily are a number of Indian maidens. Suddenly they pounce out, and ask, "Who are you?" They are told that he is looking for a paleface friend, who has been lost, and they, in return, tell him of the capture of Smith, and of the saving of his life by their Princess. Here enters Pocahontas. The white man makes known that his name is John Rolfe, and they discuss plans for the liberation of Captain Smith. Pocahontas advises that he disguise himself as a Medicine Man, and enter into rivalry with Ah-Hum, thus winning the good will of Ah-Meek. Maidens find a disguise. Enter Ah-Meek with Smith. Rolfe pretends to divination for Ah-Meek, and conveys by this means, a warning to Smith. Enter Ah-Hum, and a battle of wits is fought between him and Rolfe. It ends through the interference of Pow-hat-on, who enters and summons his braves to listen to the new prophet. It is agreed that Smith may depart, and that all will meet at the court of the white man's Chief, King James, over the big water.

ACT II.—Opens at Whitehall. The good Queen Anne enters, followed by Captain Smith to whom the Queen is talking.

She is seeking further information concerning his experiences with Pocahontas, and the Chuck-dollah Indians, when, to Smith's surprise, Ah-Meek is announced. She enters, alone. Then follows some mirth producing business on her part, which is interrupted by the announcement of Ah-Hum, also alone. The Medicine-Man is seeking the life of Captain Smith, which object is tactfully set aside by the Queen in time to receive Pow-hat-on, Pocahontas and their Indian attendants. After some Indian dancing and other interesting work, John Rolfe is announced, and his marriage with Pocahontas sanctioned by her father and the Queen.



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# Pocahontas

Fred Edmonds

Edward Johnston

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## Cast of Characters

POCAHONTAS . . . . .	Soprano
POW-HAT-ON . . . . .	Bass or Baritone
JOHN ROLFE . . . . .	} Tenor or high Baritone
ENOES-IT-ALL (John Rolfe) as a "Prophet of the Hot-Pots"	
JOHN SMITH . . . . .	Baritone
AH-HUM (Medicine Man) . . . . .	Baritone
AN USHER . . . . .	Baritone
*AH-MEEK (The Indian Mother-in-Law) . . . . .	Alto
LADY BIRD . . . . .	Mezzo Soprano
WAH-WAH-TAY-SEE. . . . .	Mezzo Soprano
QUEEN ANNE. . . . .	Speaker's rôle

### Act I.

*Scene:* "In America"

*Chorus:* Indians, Girls, and Squaws

### Act II.

*Scene:* Court of King James

*Chorus:* Ladies, Yeomen of the Guards (Beefeaters), Indians

Dances for Children and Indians *ad lib.*

\* The rôle of Ah-Meek can very effectively also be taken by a man (Baritone). See Stage Manager's book.

# Pocahontas

Fred Edmonds

Edward Johnston

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# Pocahontas

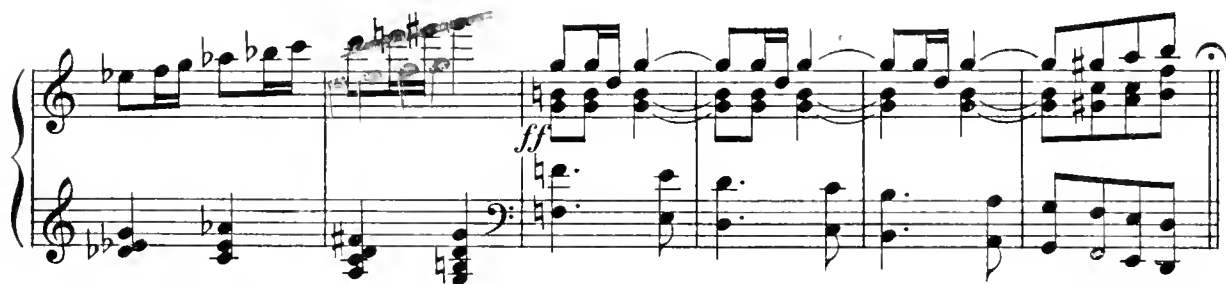
A Comic Operetta

FRED EDMONDS

## Overture

EDWARD JOHNSTON

Allegro vivace (♩=152)



Allegro moderato (♩=132) "I Shall Sail across the Water"



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Three systems of piano accompaniment for an Indian Dance. Each system consists of a grand staff with a treble and bass clef. The first system has five measures. The second system has five measures. The third system has five measures, ending with a double bar line and a key signature change to three flats (B-flat, E-flat, A-flat).

INDIAN DANCE  
Andante (♩ = 116)

Five systems of piano accompaniment for an Indian Dance. Each system consists of a grand staff with a treble and bass clef. The first system has five measures, starting with a piano (*p*) dynamic. The second system has five measures, with a forte (*sf*) dynamic marking. The third system has five measures, with a forte (*sf*) dynamic marking. The fourth system has five measures, with a forte (*sf*) dynamic marking. The fifth system has five measures, with a forte (*sf*) dynamic marking.



Allegretto (♩ = 116)



Andante moderato ( $\text{♩} = 72$ ) "Say have I Won"

First system of musical notation for "Say have I Won" in Andante moderato tempo. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is written for piano in a grand staff. The first measure is marked *mp* (mezzo-piano). The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the accompaniment. The system concludes with a *f* (forte) dynamic and a *retard* (ritardando) instruction.

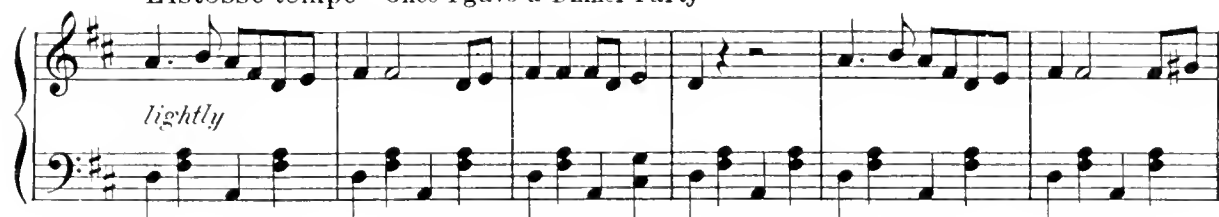
Third system of musical notation. The right hand features a more complex texture with chords and moving lines. The left hand continues with eighth-note accompaniment. The system begins with a *p a tempo* (piano, at tempo) marking and ends with a *f* (forte) dynamic.

Fourth system of musical notation. The right hand has a series of chords and moving lines. The left hand continues with eighth-note accompaniment. The system includes a *rit.* (ritardando) marking and ends with a *ff* (fortissimo) dynamic.

Fifth system of musical notation. The tempo changes to Allegro ( $\text{♩} = 160$ ). The key signature changes to two sharps (F-sharp and C-sharp). The music is written for piano. The system includes markings for *p poco a poco* (piano, gradually) and *crescen* (crescendo).

Sixth system of musical notation. The right hand features a melodic line starting with a *do* (do) marking. The left hand continues with eighth-note accompaniment. The system includes a *ff* (fortissimo) dynamic and ends with a *f* (forte) dynamic.

Listesso tempo "Once I gave a Dinner Party"



This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system continues this pattern with more complex rhythmic figures. The third system introduces a forte (ff) dynamic marking in the treble. The fourth system features a series of chords and arpeggios. The fifth system shows a more intricate melodic line in the treble. The sixth system concludes with a final chord and a double bar line.



*f marcato* *p* *f* *retard*

Andante maestoso ( $\text{♩} = 100$ ) "Mighty Land"

*ff* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

Molto Allegro ( $\text{♩} = 144$ )

*p* *ff molto retard*

Tempo di Valse ( $\text{♩} = 72$ )

"Strange and weird before us lies"

*f* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*



Allegro vivace (♩ = 180)



# Opening Chorus

## "This is a Gay and Happy Day"

Indians, Girls, Squaws, Braves,  
Pow-hat-on and Ah-Meek

Allegro vivace

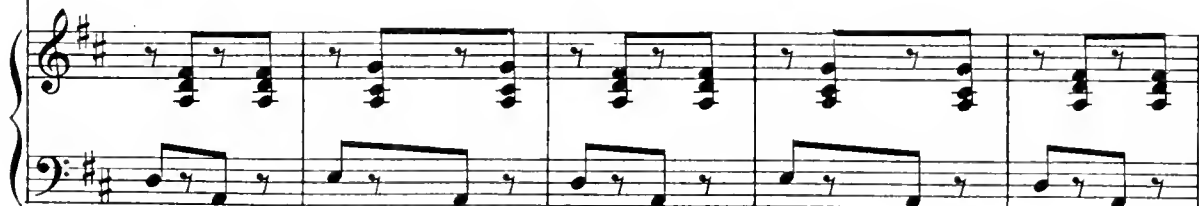
2



SOPRANO & ALTO  
This is a gay And hap-py day, Say! What is the

TENOR  
This is a gay And hap-py day,

BASS  
This is a gay And hap-py day,



way To romp and play. Shall joy de-lay, Or

Say! What is the way To romp and play.

mirth de-cay? Shall joy de-lay, Or

Shall joy de-lay, Or mirth de-cay, Shall joy de-lay, Or

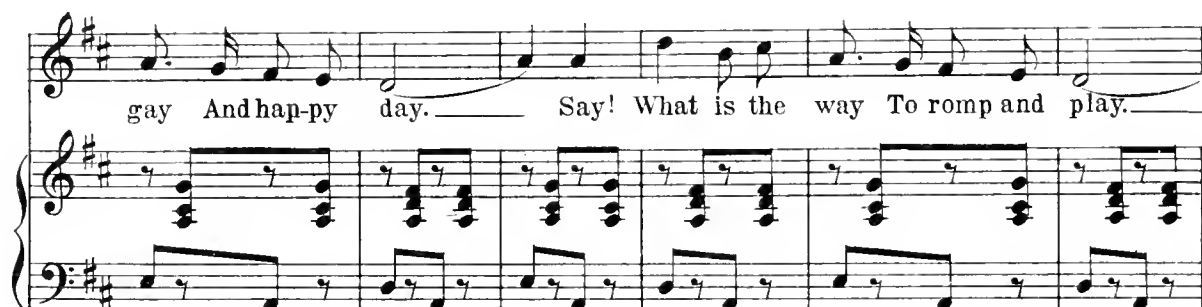
mirth de-cay? Nay, nay, nay! This is a

mirth de-cay? Nay, nay! This is a gay And hap-py day.

gay And hap-py day. Say! What is the  
 Say! What is the way To romp and play?

way To romp and play? Shall joy de - lay, Or  
 Shall joy de - lay, Or mirth de - cay, Shall joy de - lay, Or

mirth de - cay, Shall joy de - lay, Or mirth de - cay? Nay, nay, nay!  
 mirth de - cay, Shall joy de - lay, Or mirth de - cay? Nay, nay, nay!



is a gay And hap-py day, A gay and happy day.

is a gay And hap-py day, A gay and happy day.

*rit.* *3* *rit.* *3* *rit.* *3* *a tempo* *ff*

*Entrance of Braves. They circle round stage and take places*

**Allegro moderato**

*mf sempre poco staccato*

*sf*

*sf* *f non legato*

## BRAVES

Hop-pe-ty-kick, hop-pe-ty-kick, Kick-e-ty, kick-e-ty kick.

*mf*

This is the way { they (\* we do the trick, Kick-e-ty, kick-e-ty

*A regular "war whoop" should be shouted, in which case the actual notes written need not strictly be adhered to.*

kick. Wah! Ugh! Wah! Ugh! Wah! Ugh! Wah!

Wah! Ugh! Wah! Ugh! Wah! Ugh! Wah! Won't it make the

*\*) In case it is thought advisable to let the chorus join in. Otherwise omit.*



en - e - my sick, Hop-pe - ty, hop-pe - ty kick, To

see that <sup>They</sup> we are slip-pe - ry, slick, And bound to kick.

Wah! Ugh! Wah! Ugh! Wah! Ugh! Wah!

Wah! Ugh! Wah! Ugh! Wah! Ugh! Wah!

POW-HAT-ON (*Appearing at entrance of wigwam*)ENTIRE  
CHORUSPOW-HAT-ON  
(*Advances to front*)

Here am I! be-hold me! Be-hold him! Hon-ors thick en -

*Maestoso*

*f*

6

fold me, En - fold him. Oh!

CHORUS

*Allegro*

POW-HAT-ON

I am the Chuck-dol-lah Chief, A most re-mark-a - ble man; — My

*mf*

en - e - mies come to grief, to grief, As on - ly en - e - mies can. — His

CHORUS  
(UNISON)

POW-

en-e-mies come to grlef, togrief, As on-ly en-e-mies can. Oh!

HAT-ON (*Taking seat*)AH-MEEK (*Entering from opp. side*)

POW-

I am the Chuck-dol-lahChief And I am his moth-er-in-law. My

HAT-ON

AH-MEEK

CHORUS

pow-er is past be-lief But he looks up-on me with awe. We

*(saluting and bending)*

sit in dread and stand in awe When she lays down the law. A

squaw, squaw, with - out a flaw, The best we ev - er saw, — Is his

might-y moth-er - in - law, — Is his might-y moth-er - in - law, — Is his

might-y moth-er, His aw - ful moth-er, his aw - ful moth-er - in - law.

might-y moth-er, His aw - ful moth-er, his aw - ful moth-er - in - law.

# "Rejoice, Rejoice"

Chorus and Pocahontas

**Vivace** **CHORUS**

Re-joice, re-joice with

Re-joice, re-joice with

**3**

heart and voice, Or we shall tor-tured be; Let joy and rap-ture

heart and voice, Or we shall tor-tured be; Let joy and rap-ture

(laughing)

be our choice, And laugh a-loud with glee. Ha ha ha ha ha

be our choice, And laugh a-loud with glee. And laugh a-loud with

ha! And laugh a-loud with glee. Ha ha ha ha ha ha! Or  
 glee. Ha ha ha ha ha ha And laugh a-loud with glee. Ha

SOPR. AND ALTO

we shall tor-tured be. Re - joice, re-joyce with heart and voice, Or  
 ha ha ha ha ha!

we shall tor-tured be;  
 Let joy and rap-ture be our choice, And

Ha ha ha ha ha ha ha ha ha ha ha ha ha ha

laugh a - loud with glee,

ha ha ha,

*retard*

ha ha ha ha ha ha ha ha ha ha ha ha ha ha!

*retard*

# CHORUS (UNISON)

*P a tempo*

This is a gay And hap - py day. Say!

*P a tempo*

What is the way To romp and play. This

is a gay And hap-py day, This is a gay And hap-py day, This

is a gay And hap-py day, This is a gay And hap-py day, This

is a gay and hap-py day, A gay and hap-py day. *retard* *a tempo*

is a gay and hap-py day, A gay and hap-py day. *retard* *a tempo*

*retard* *a tempo*



## CHORUS

Hoo - ray! Hoo - ray! Hoo - ray! We give three cheer - ful

cheers, Hoo - ray! Hoo-ray! Hoo - ray! Hoo-ray! This is no time for

tears, Hoo - ray! Hoo-ray! Hoo - ray! A glo - rious day ap -

(Spoken:) POW-HAT-ON (looking off) —  
*"My daughter approacheth, prepare to receive her"*

pears, Hoo - ray! Hoo-ray! Hoo - ray! Hoo-ray! Hoo-ray! Hoo - ray!

pears, Hoo - ray! Hoo-ray! Hoo - ray! Hoo-ray! Hoo-ray! Hoo - ray!

## CHORUS (Enter Pocahontas)

## POCAHONTAS

Hoo-ray! Hoo-ray! Hoo-ray! Good-day, good friends, good-day! Good-

## CHORUS

day, good-day, good grand-mam-ma, good-day re-spect-ed Pa. Hoo-

ray! Hoo-ray! Hoo-ray! Good-day, good-day, good-day! All

*rit. al fine*  
hail, Po-ca-hon-tas, We wish you ten thousand re- turns of the day.

*rit. al fine*  
hail, Po-ca-hon-tas, We wish you ten thousand re- turns of the day.

*rit. al fine*

# "Oh, Life is Worth the Living"

Pocahontas

Song

*Moderato* *poco rubato*

4<sup>a</sup> *mf* *colla voce*

1. Oh, life is worth the liv - ing when the  
 2. Oh, life is worth the liv - ing when the

sun shines bright, When the sky is blue and the woods are fair; When  
 heart is free, When the thought of care is an i - dle thought; And

but - ter - flies are danc - ing in the morn - ing light, And a  
 tri - fles light as gos - sam - er are calls for glee, And

bird - song drops thro' the ra - diant air. 'Tis joy to wan - der id - ly by a  
 won - der - ful vis - ions are seen un - sought. There is noth - ing half so hap - py as the

*più mosso*

stream-let cool Where the fish-es play and the peb-bles gleam; Where the  
gay young life That has learnt to love but not to hate; So it's

bea-ver finds a home with-in a si-lent pool, And the  
hail to gen-tle peace, and a-way with strife, May our

*ritard.* rush-es not while all things dream! *a tempo* Oh, life is worth the liv-ing when the  
life be long, and our joy be great! *ritard.* *a tempo*

*ritard.* sun shines bright, When the sky is blue and the woods are fair. *ritard.*

# "This is a Gay and Happy Day"

## Chorus

*Allegro*

4<sup>b</sup>

This is a gay And hap-py day, ——— Say!

This is the way To romp and play ——— This is a gay And hap-py day, This

is a gay And happy day, This is a gay And happy day, This is a gay And happy day, This

is a gay And hap-py day, A gay and hap-py day.

*rit.* *3*

is a gay And hap-py day, A gay and hap-py day.

*rit.* *3*

*rit.* *3*

*a tempo* *ff*

# "Hoppety-Kick"

Chorus

Braves

*Allegretto* *(Prancing around stage)*  
 § *softly*

Hop-pe-ty-kick, hop-pe-ty-kick,

4<sup>c</sup> *f* *P sempre staccato*

Kick - e - ty, kick - e - ty - kick. This is the way we

do the trick, Kick - e - ty, kick - e - ty - kick.

Repeat from § till off stage (shouted)

*f*

# "A Lady I Know"

Duet

Ah-Hum and Pow-hat-on

Con moto

5

*f sempre staccato*

*mf*

AH-HUM

A

la - dy I know, to me is a foe Ah me! her name is Ah -

Meek. It seems pret-ty cool to call me a fool, Ah

POW-HAT-ON

me! she calls me a sneak! My moth-er in law has

many a flaw Ah me! her name is Ah-Meek; But such is her skill she may

do what she will, Ah me! her cook-ing's u-nique!

(POW-HAT-ON) AH-HUM  
She frie - as-sees snails and pup - py dogs'tails. Ah

POW-HAT-ON AH-HUM  
me! her name is Ah-Meek. So I don't care a snap what she says to this chap. Ah



# "A Lady I Know"

Duet

Ah-Hum and Pow-hat-on

5

Con moto

5

*f sempre staccato*

*mf*

AH-HUM

A

la - dy I know, to me is a foe Ah me! her name is Ah -

Meek. It seems pret-ty cool to call me a fool, Ah

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do what she will, Ah me! her cook-ing's u-nique!

(POW-HAT-ON) AH-HUM

She fric - as-sees snails and pup - py dogs'tails. Ah

POW-HAT-ON AH-HUM

me! her name is Ah-Meek. So I don't care a snap what she says to this chap. Ah

(AH-HUM)

me! I per-ish from pique! She says loud and clear, "Ah,

POW-HAT-ON AH-HUM

hum-bug, *you* here?" Ah me! his name is Ah - Hum. I could

POW-HAT-ON

tell her out-right she's a frump and a fright. Ah me! but still he is

AH-HUM

dumb, I dare not and so I am dumb, I

qui - et - ly have to suc - cumb. She has us both un - der, she

TOGETHER

has us both un - der, she has us both un - der her thumb. (*Ah Hum*) { I  
(*Pow-hat-on*) { He

dare not and so I am dumb, I qui - et - ly have to suc -  
dares not and so he is dumb, He qui - et - ly has to suc -

cumb, She has us both un - der, she has us both un - der, she  
cumb, She has us both un - der, she has us both un - der, she

has us both un-der her thumb. I dare not and so I am  
has us both un-der her thumb. He dares not and so he is

dumb, I qui-et-ly have to suc-cumb. She  
dumb, He qui-et-ly has to suc-cumb. She

has us both un-der her thumb. Come! I'm feel-ing un-com-mon-ly  
has us both un-der her thumb. Come! You *do* look un-com-mon-ly

glum, un-com-mon-ly glum, Glum.  
glum, un-com-mon-ly glum, Glum.

*do not retard.* *sf*

## “This is a Mighty Land”

Song

## Smith and Chorus

Andante maestoso

6

iii)

SMITH

 $mf'$ 

1. This \_\_\_\_\_ is a might - y land! Have \_\_\_\_\_ you sub -  
2. Far \_\_\_\_\_ in the fu - ture see Mil - \_\_\_\_\_ lions are

2. Far\_\_\_\_\_ in the fu - ture see Mil - - lions are

 $mf^{\circ}$ 

dued            it?                    Or            has            your   ti   -   ny   band\_\_\_\_  
 throng   -   ing                    Boast   -   ing            of   lib   -   er - ty\_\_\_\_

throng - ing Boast - ing of lib - er - ty\_\_\_\_\_

not e - ven viewed it? Room there is here for all;  
cher - ished be - long - ing. O'er them a ban - ner waves

All should be greet - ed With an al -  
Not - ed in sto - ry Hat - ed by

lur - ing call Loud - ly re - peat - ed.  
cow - ard knaves, Flag of our glo - ry.

*retard*

§  
*Broad and slow*  
Might - y land! might - y land! Thou art A -

§  
*Broad and slow*  
*f*

Red. \* Red. \*

mer - i - ca! Home of the North - ern - er,

Home of the South - ern - er, East - ern - er,

West - ern - er, Lay - man and cler - ic a

Land that is tru - ly grand, Hail we A - mer - i - ca!



# "I Grant Your Appeal"

Pow-hat-on, Smith  
and Girls

Dramatic Interlude

POW-HAT-ON (*recit.*)

I grant your ap-pear, So kneel — and feel the

7

*sf*

*sempre ff*

SMITH

GIRLS

SMITH

GIRLS  
(*covering their eyes*)

steel. — I kneel. No, no, don't kneel! I kneel. No, no, don't

*trem.*

*agitato*

SMITH (*kneeling*)

POW-HAT-ON

kneel! I kneel.

Ex - e - cu - tion - er,

you beau - ty! — A - rise — and do your du - ty. —

# "You Are So Brave"

Duet

Pocahontas and Smith

Andante con moto

POCAHONTAS

1. You are so brave, I ought to love you

8

*f*

*slowly* *a tempo (aside)*

SMITH

dear - ly, (But I don't!) For you I ought to long, I see that

*rit.* *a tempo*

*slowly* *a tempo (aside)*

POCAHONTAS

clear - ly, (But I won't!) The thought of so much rap - ture thrills my

*rit.* *a tempo*

SMITH *(spoken aside)*

soul. ('Tis n't true.) The life long bliss of mar - riage is my goal, (Not with you!)

## Refrain

POCAHON.

*quickly*

Oh how hap - py, hap - py, hap - py we real - ly ought to be, I'm

Oh how hap - py, hap - py, hap - py we real - ly ought to be, I'm

all in all to you, and you are all in all to me. Oh how

all in all to you, and you are all in all to me. Oh how

hap - py, hap - py, hap - py we real - ly ought to be, You are

hap - py, hap - py, hap - py we real - ly ought to be, You are

all in all to me (But you're not.) What? Fine

all in all to me (But you're not.) What? Fine

*very quickly* Fine

Tempo primo

SMITH

2. Be-cause you saved my life, I claim your

*(aside)*

POCAHONTAS

beau-ty (No, I don't.) To be your wife will be my pleas-ing

*(aside)*

SMITH

du-ty, (No, it won't!) The sun is shin-ing and the sky is

*(aside)*

POCAHONTAS

*(spoken aside)*

blue. (So am I!) The on-ly one that I can love is you. (That's a lie!)

*Refrain as before*

# "We will Go and Seek Ah-meek"

Pocahontas, Smith  
and Ah-Hum

Trio

**Vivace**

**POCAHONTAS** **SMITH**

We will go and seek Ah-Meek, Seek Ah -

9

**AH-HUM** **POCAHONTAS** **SMITH**

Meek, Seek Ah-Meek, With this en-er-get-ic freak, -get-ic

**AH-HUM** **SMITH** **AH-HUM**

freak, I'm a freak! We will say, how do you do? do you

**POCAHONTAS** **SMITH** **AH-HUM**

do? do you do? We have come to call on you, Call on

## POCAHONTAS

## TOGETHER

you, Call on you. We will say, how do you do?

Do you do? Do you do? We have come to call on you, To

call on you. She will sure - ly slap this

POCAHONTAS (*pointing to Ah-Hum*)SMITH (*pointing to himself*)

chap, Slap this chap, Slap this chap. But I do not care a

AH-HUM                      POCAHONTAS                      AH-HUM  
 rap! Not a rap? Not a rap! She will sure - ly slap this

POCAHONTAS                      SMITH  
 chap, Slap this chap, Slap this chap. But I do not care a

AH-HUM                      POCAHONTAS                      TOGETHER  
 rap! Not a rap? Not a rap!                      *rather slowly and staccato*  
 If that's so, let us go,

*mp*  
*sempre staccato*

Oh so slow, just to show We have no thought of woe, Fear of foe,

Oh, oh, oh! If that's so, let us go, Oh so slow, just to show,

That we have no thought of woe, Here we go!

*f* *sf*

*(Exeunt to this Coda, one behind the other, in the following order: Pow-hat-on, Smith and*

*mf* *f*

*Ah-hum, with a quaint dance, taking one step backward to every two forward.)*

*gradually softer*

*gradually louder* *f* *sf*



# "Alas! Alas! I've Lost My Friend"

Rolfe

Song

10

*Andante moderato* *mf*

1. A-las! A-las! I've  
2. He was so much to

lost my friend—He's some-where in the des-ert wild; He  
me, be-cause He had a wis-er head than mine, And

may, have met a tra-gic end, By ruth-less sav-a-ges be-  
of such ster-ling worth he was, That he would life it-self re-

guiled. I trace his foot-steps on the soil, But  
sign, Be-fore he'd do a das-tard deed, Or

can - not read the tale they tell. Oh! cru-el fates, why  
 aught that meant a sense of shame. He was a lea - der

*f*

will ye foil My search, as if with pur - pose fell?  
 who could lead; His heart was bold, And

*1st time*

*rit.*

*2nd time*  
 high his aim. A - las! A -

*retard*  
 las! A - las! I've lost my friend.

*retard*

# "Pray Ask Us"

Song

Wah-wah-tay-see  
and Chorus of Girls

11

Allegro vivace

WAH-WAH-TAY-SEE

1. Pray ask us if we're

kind In or - der al - pha - bet - i - cal, I fan - cy you will  
(2) joints, And cool and en - er - get - i - cal; On grave do - mes - tic

find We're kind and sym - pa - thet - i - cal. Tho' phy - si - cal - ly  
points There's none of us her - et - i - cal. We dote up - on our

tough In spite of dain - ty slen - der - ness, We hate what - ev - er's  
dads, For we are ve - ry du - ti - ful, And few of us have

rough, And weep for ve - ry ten - der-ness.  
fads, But all of us are beau - ti - ful.

CHORUS OF GIRLS  
*mf*

1. If eru - el - ty We  
2. At an - y rate We're

*mf*

WAH-WAH-TAY-SEE  
*a tempo*

2. We're lithe, with sup-ple  
3. Red In - dian to the

*molto ritard.*

chance to see, We weep for ve - ry ten - der - ness.  
up - to-date, And beau - ti - ful - ly beau - ti - ful.

*molto ritard.* *a tempo*

(3.) core, We're noth - ing if not na-tion-al, But don't de-light in

gore, Be - cause it is not ra-tion-al. The chil-dren of the

Wild, You can-not call us ci - ty-made, Though rea-son-ab - ly

mild, And ev-'ry one a pret-ty maid.

CHORUS OF GIRLS

*mf* Yes, ev - 'ry one May

take the cake, For ev - 'ry one's a pret - ty

*ritard.*

*ritard.*

## WAH-WAH-TAY-SEE

For ev - 'ry one's a pret - ty maid.

*not so fast mp*

*p* *not so fast*

maid. Yes,

ev - 'ry one's a pret - ty maid. Ev - 'ry one's a

*ritard.*

pret - ty, pret - ty maid, Ev - 'ry one's a pret - ty, pret - ty maid, Yes,  
 pret - - ty maid, Ev - 'ry one's a pret - - ty maid, Yes,

*ritard.*  
 ev - 'ry one's a pret - ty, pret - ty maid, a pret - ty, pret - ty, pret - ty  
 ev - 'ry one's a pret - ty, pret - ty maid, a pret - ty, pret - ty, pret - ty

*ritard.*

maid.  
 maid.  
*f Vivace*

“Hi-yah! Bow-wow!”

Rolfe and Chorus

Solo and Chorus

12

*Allegretto*

ROLFE  
*staccato*

Hi - yah, — bow.

*f* *mf* *staccato*

wow, — chit-chat, sing - song, Ta - ta, — moo - cow, — wam -

pum, ping - pong. Flip-per-ty.flop-per-ty, wah,wah,wah! Chick-a-bid-dy, hoo -

*Repeat for Chorus*

doo, bah! Flip-per - ty,flop-per-ty, wah,wah,wah! hoo - doo, bah!



# "I Am a Prophet"

## Song

Rolfe and Chorus

13

Allegretto

ROLFE

*mf*

1. Oh,  
2. Oh,

*mf* *staccato* *mf*

I am a proph-et, a ve-ry great proph-et, And if you've a hat you will  
you'll make a prof-it, a ve-ry great prof-it! If you stick to my tips and be

cer-tain-ly doff it On hear-ing I al-ways score bull's-eyes or "in-ners," When  
sure not to scoff, it Will add to your wealth in a man-ner a-maz-ing, And

act-ing as proph-et, I'm spot-ting the win-ners. Po-lit-i-cal proph-e-cy  
bust an-y trust that is out for scalp-raising. I proph-e-sy earth-quakes and

caus - es heart-burn-ings, But still it sub-stant-ial - ly adds to my earn - ings. I  
mur - ders and bat - tles; They say of me "lis - ten, he pret - ti - ly prat - tles Of

rec - og-nize geese if you show me a feath - er, I of - ten can proph - e - sy  
mon - ey and men, so he can't be a noo - dle." Sure, I am the proph - et for

yes - ter-day's weath - er, And all of the time, with cour - age sublime,  
all the ca - boo - dle! The whole of the time, with cour - age sublime,

And all of the time, with cour - age sublime, I sum - mon up ghosts by this  
And all of the time, with cour - age sublime, I sum - mon up ghosts by this

mys-ti-cal rhyme.  
mys-ti-cal rhyme.

(2nd time CHORUS)

Hi - yah, — bow - wow, — chit-chat, sing - song, Ta - ta, — moo-

cow, — Wam-pum, ping - pong. Flip-per-ty, flop-per-ty wah, wah, wah!

Chick-a-bid-dy, hoo-doo, bah! Flipperty, flopperty, wah, wah, wah, hoo-doo, bah!

Finale of Act I

"I Shall Sail Across the Water"

Principals and Chorus

14

Vivace

POW-HAT-ON

*f*

I shall sail a-cross the

*f* *p* *sf* *mf*

CHORUS (unison)

wa-ter, With my fas-ci-na-ting daugh-ter, It may save a lot of

slaugh-ter If we sail a-cross the wa-ter, With his fas-ci-na-ting

AH-MEEK

daugh-ter. When to Eng-land I have brought her, She'll re-mem-ber what *I've*

## CHORUS

## AH - MEEK

taught her, What *you've* taught her? What *I've* taught her, When to Eng-land I have

## CHORUS

## AH - MEEK

## POW-HAT-ON

brought her. When *you've* brought her. When I've brought her. There have sun - dry suit-ors

sought her, But have not ex - aet - ly caught her, So we'll sail a - cross, we'll

## CHORUS

sail a-cross the wa - - ter. See-ing sun - dry suit-ors sought her, Though they've

not ex-act - ly caught her, We will fol - low up his daugh-ter, When she

sails a - cross the wa - ter. It may save a lot of slaugh-ter When to

Eng - land we have brought her, If she thinks of what we've taught her, What *I've*

AH - MEEK

CHORUS

AH - MEEK

taught her, What *we've* taught her, When to Eng - land we have brought her, When *I've*

## CHORUS

brought her, When we've brought her. It may save a lot of slaugh-ter When to

Eng-land we have brought her, If she thinks of what we've taught her; So we'll

sail a - cross the wa - - - - - ter With his fas - ci -

na - ting daugh - ter, We will sail, we will sail

## Tempo di Valse

a - cross the wa - - - ter.  
 a - cross the wa - - - ter.

The musical score for 'Tempo di Valse' consists of three systems. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in 3/4 time and feature a melody with a long note on 'wa' and a dotted note on 'ter'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal lines and piano accompaniment. The third system shows the piano accompaniment continuing with a more complex rhythmic pattern, including triplets and sixteenth notes.

## Pocahontas

Repeated by CHORUS

Strange and

The musical score for 'Pocahontas' consists of two systems. The first system shows the piano accompaniment (grand staff) with a melody in the right hand and a bass line in the left hand. The melody is in 3/4 time and features a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the piano accompaniment with a more complex rhythmic pattern, including triplets and sixteenth notes.

weird be - fore us lies Eng - land, un - der oth - er

The musical score for the first part of the chorus consists of two systems. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in 3/4 time and feature a melody with a long note on 'be' and a dotted note on 'er'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal lines and piano accompaniment.

skies; Har - dy he who her ex - plores, Oth - er

The musical score for the second part of the chorus consists of two systems. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in 3/4 time and feature a melody with a long note on 'Har' and a dotted note on 'er'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal lines and piano accompaniment.



peo - ples throng her shores. — Our Old World we leave to

peo - ples throng her shores. — Our Old World we leave to

view, Far a - way a World that's new. Firm in will, and

view, Far a - way a World that's new. Firm in will, and

strong in soul, Eng - land, Eng - land is our goal.

strong in soul, Eng - land, Eng - land is our goal.

*ritard.*

*ritard.* *a tempo*

8

## Act II

## Introduction and Opening Chorus

Lady Bird, An Usher,  
Ladies in Waiting,  
and Yeomen of the Guard

*Allegro vivace*

15

*ff*

The musical score is written for piano and consists of five systems. The first system is marked 'ff' and 'Allegro vivace'. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes a 'Curtain' instruction and ends with a final chord.

## LADIES

La-dies of the Court are

*f* *mf* not so fast  
retard

## YEOMEN OF THE GUARD

## LADIES

we, are we. Yeo-men of the Guard are we, are we. An-y one with half an

## YEOMEN

eye can see Our strain of pure no-bil-i-tee. For loy-al-ty you'll

find it hard To beat the Yeo-men of the Guard, For loy-al-ty you'll

## LADIES

find it hard To beat the Yeo-men of the Guard. No -

*mf*

bil - i - ty Gen - til - i - ty, No - bil - i - ty Gen -

## YEOMEN

til - i - ty Are stamped up - on our brows. Our loy - al - ty

To Roy - al - ty, Our loy - al - ty To Roy - al - ty, The

## LADIES

u - ni - verse al - lows.      La-dies of the Court are we, are we.

## YEOMEN

## LADIES

Yeo-men of the Guard are we, are we.      An - y - one with half an

## YEOMEN

eye can see Our strain of pure no - bil - i - tee.      An - y - one with half an

eye can see Their strain of pure no - bil - i - tee.

LADY BIRD

Andantino (slower)

One la - dy fair our

*mf*

*ritard*

*p*

This system contains the first two staves of music. The vocal line begins with a half note G4, followed by a whole note F#4, and then a half note E4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. A dynamic marking of *mf* is placed above the first piano staff. A *ritard* marking is placed below the piano staff, and a *p* marking is placed above the piano staff.

ser - - vice claims, The roy - al spouse of good King James, The

This system contains the next two staves of music. The vocal line continues with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with chords and single notes. The lyrics "ser - - vice claims, The roy - al spouse of good King James, The" are written below the vocal staff.

CHORUS (unison)

spouse of good King James. One la - dy fair our

*f*

This system contains the next two staves of music. The vocal line begins with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. A dynamic marking of *f* is placed above the first piano staff. The lyrics "spouse of good King James. One la - dy fair our" are written below the vocal staff.

ser - - vice claims, The roy - al spouse, The roy - al spouse, The

ser - - vice claims, The roy - al spouse, The roy - al spouse, The

This system contains the final two staves of music. The vocal line continues with a half note D4, followed by a half note C4, and then a half note B3. The piano accompaniment continues with chords and single notes. The lyrics "ser - - vice claims, The roy - al spouse, The roy - al spouse, The" are written below the vocal staff.

spouse of good King James.

spouse of good King James.

AN USHER

Her Ma - jes - ty the Queen!  
March

*(Enter the Queen, her train borne by two little pages, and followed by Captain Smith, Queen ascends throne.)*







## CHORUS

*ff*

Hail! Hail! Most

Hail! Hail! Most

*ff*

no - - - - - ble Queen, All hail!

no - - - - - ble Queen, All hail!

*ff.*

Anne of Den-mark, Gra-cious Queen, Let all men mark How se-rene

Anne of Den-mark, Gra-cious Queen, Let all men mark How se-rene

*ff* *sf*

*mp*

Is thy most au - gust demean-or, Noth-ing could be seen se-ren - er.

Is thy most au - gust demean-or, Noth-ing could be seen se-ren - er.

*mp*

*ff*

Anne of Denmark, Gracious Queen, Thee our glowing song proclaims, Roy - al spouse of

Anne of Denmark, Gracious Queen, Thee our glowing song proclaims, Roy - al spouse of .

*ff* *f*

roy - al James Anne of Denmark, Hail! all hail!

roy - al James Anne of Denmark, Hail! all hail!

all hail!

## LADIES

*mp*

Be - nig - ni - ty And dig - ni - ty, Be -

*mp*

## YEOMEN

nig - ni - ty And dig - ni - ty Thy no - ble fea - tures grace. Ur -

ban - i - ty And san - i - ty, Ur -

ban - i - ty And san - i - ty Re - flect - ed from thy face.

CHORUS

75

*cre* - - - *scen* - Hail! - - - *do*

Hail! Hail!

*cre* - - - *scen* - - - *do*

*ff* Hail! All hail!

Hail! All hail!

*ff*

Anne of Den-mark, Gra-cious Queen, Let all men mark How se-rene

Anne of Den-mark, Gra-cious Queen, Let all men mark How se-rene

*f*

Is thy most au - gust demean-or, Noth-ing could be seen se-ren - er.

Is thy most au - gust demean-or, Noth-ing could be seen se-ren - er.

Anne of Den-mark, Gra-cious Queen, Thee our glow-ing song pro-claims,

Anne of Den-mark, Gra-cious Queen, Thee our glow-ing song pro-claims,

*sf*

Roy - al spouse of roy - al James Anne of Denmark, Hail!

Roy - al spouse of roy - al James Anne of Denmark, Hail!

*ff*

Anne of Den-mark, Hail! Anne of Den-mark,  
 Anne of Den-mark, Hail! Anne of Den-mark,  
 Den - mark,

*ff*

Anne of Den-mark, Anne of  
 Anne of Den-mark, Anne of  
 Den - mark,

*ff*

Den - mark, Hail!  
 Den - mark, Hail!

## "Pocahontas"

## Gavotte

16

*mf* *l.h.* *r.h.* *mp leggiero*

*mf*

*mp*

*mf*

*grazioso* *f*









First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is marked *mf*. The music consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.



Second system of musical notation. The key signature remains three flats. The tempo/mood is marked *f grazioso*. The music continues with a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff has a more active line with eighth notes.



Third system of musical notation. The key signature remains three flats. The tempo/mood is marked *f*. The music continues with a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff has a more active line with eighth notes.



Fourth system of musical notation. The key signature remains three flats. The tempo/mood is marked *mp leggiero*. The music continues with a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff has a more active line with eighth notes.



Fifth system of musical notation. The key signature remains three flats. The tempo/mood is marked *f*. The music continues with a treble and bass staff. The treble staff has a melodic line with some slurs, and the bass staff has a more active line with eighth notes. The system ends with a double bar line and repeat signs.

## Recitative

An Usher

"The Indian Mother-in-Law"

17<sup>a</sup>

The In - dian Moth - er - in - law, Ah - Meek

Ah-Meek

"Great Queen"

(Spoken) "Ah, there you are, John" (*approaching the queen*)

17<sup>b</sup>

Recit.

Great Queen, be - hold a great Prin - cess, Who's much af -

flic - ted — by this dress; But see - ing fash - ion — makes me

wear it, I sim - ply have to grin and bear it.

# "Once I Gave a Dinner Party"

83

Ah-Meek and Chorus

Song

Allegro moderato

18

Musical score for piano introduction. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegro moderato'. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a melody of eighth notes, followed by a dotted quarter note, and then a half note. The bass staff features a series of chords, with a forte (f) dynamic marking, followed by a piano (pp) marking, and then a fortissimo (ff) marking. A fermata is placed over the final chord in the bass staff.

AH-MEEK

1. Once I gave a din-ner - par - ty To a high and might - y  
2. The \_\_\_ fish up - on the ta - ble Was a tub of pic - kled

mf

chief With an ap-pe-tite so hearty It would beggar your be -  
shad, And he certainly was a - ble To dis - pose of all - I

lief. He had snails and mice and liz-ards, Chunks of bi - son off the  
had. Then he died of in - di - ges-tion! As he calm - ly passed a -

nump. Toast-ed duck and tur-key gizzards Roasted liv-er in the  
way He re-vert-ed to the question Of the fish, to my dis-

lump. But he grunt-ed, grunt-ed, grunt-ed, in a crank-y sort of  
may. For he grunt-ed, grunt-ed, grunt-ed, in a crank-y sort of

style, As if griev-ous-ly af-front-ed, say-ing sad-ly all the while:  
style, As if griev-ous-ly af-front-ed, say-ing sad-ly all the while:

*retard*

Oh no, oh no, no, no, no, no, Oh no, no, no, no, no, Oh! The

*a tempo* *retard*

*a tempo* *colla voce*

*a tempo*

fish is not suf - fi - cient, There is not suf-fi-cient fish. — You are

*a tempo*

per-fect-ly pro - fi-cient At pre-par-ing an - y dish, But the fish is not suf-

ficient there is not suf-fi-cient fish, Oh the fish is not sufficient, There is

not suf-fi - cient fish, There is not suf-fi - cient fish.

\* The words from here on should be recited in a humorous manner

## CHORUS (MEN)

## GIRLS

Oh no, oh no, no, no, no, no, no, Oh no, no, no, no, no,

Oh no, no, no, no, no,

ALL (*Ah Meek reciting the words as before*)

no, Oh! the fish is not suf - fi - hi - hi - hi - cient, There is

not suf - fi - cient fish. You are per - fect - ly pro -

fi - cient At pre - par - ing an - y dish, But the



fish is not suf - fi - hi - hi - hi - cient, There is

This system features a vocal melody in the treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are 'fish is not suf - fi - hi - hi - hi - cient, There is'.

not suf - fi - cient fish. Oh! the

This system continues the melody and accompaniment. The lyrics are 'not suf - fi - cient fish. Oh! the'.

fish is not suf - fi - cient, There is not suf - fi - cient fish, There is

This system continues the melody and accompaniment. The lyrics are 'fish is not suf - fi - cient, There is not suf - fi - cient fish, There is'.

not suf - fi - cient fish. fish.

This system concludes the piece with a repeat sign and two endings. The lyrics are 'not suf - fi - cient fish. fish.'.

Recitative

An Usher

*(looking at card)*

Ah - hum, cer - tif - i - cat - ed wiz - ard and medicine man.

19<sup>a</sup>

*(for Ah-hum's entrance)*

Allegro

An Usher

Recitative

USHER

Pow - hat - on, Po - ca - hon - tas Braves and Squaws.

19<sup>b</sup>

Indians

"Sailing from Far Away Lands"

*(entrance of Indians)*

Andante moderato

19<sup>c</sup>

*retard*

## Tempo di Valse

UNISON (*all Indians singing*)

Sail - ing from far a - way lands o'er the o - - cean,

We are the sons of the West, of the West;

Hail - ing the ban - ner which claims our de - vo - tion,

Stand-ing for all that is bright-est and best.

Stand-ing for all that is bright-est and best.

*ff* ENTIRE CHORUS

Hail - ing the ban-ner which claims { our their de - vo - tion, Stand-ing for

Hail - ing the ban-ner which claims { our their de - vo - tion, Stand-ing for

*ff*

INDIANS

all that is bright-est and best. Sing - ing our cho-rus we

all that is bright-est and best. Sing - ing our cho-rus we

mus - ter be - fore thee, Loved of thy na-tion, the Queen, the Queen;

Proud are the chiefs and the braves who watch o'er thee Swords to de -

Proud are the chiefs and the braves who watch o'er thee Swords to de -

ENTIRE CHORUS

fend thee are man-y and keen; Proud are the chiefs and the

fend thee are man-y and keen; Proud are the chiefs and the

braves who watch o'er thee Swords to de - fend thee are man-y and keen.

braves who watch o'er thee Swords to de - fend thee are man-y and keen.

Proud \_\_\_\_\_ are the chiefs \_\_\_\_\_ and the braves

Swords \_\_\_\_\_ to de - fend \_\_\_\_\_  
 who watch o'er thee                      Swords to de

thee \_\_\_\_\_ are man - y and keen. \_\_\_\_\_  
 fend thee are man - y and keen. \_\_\_\_\_

"Oracles"  
Quasi Recitativo

An Usher

20

Or-a-cles from the mouths of the Lions of the Tower of London.

*Andante maestoso*

To all whom it may con-cern, This is the time to live and learn.

Ah-Meek and Ah - Hum — To an a - greement soon must come. Ah-Hum

and Ah-Meek Re-con-ci - li - a - tion seek. Ah -

Meek takes Ah-Hum Un-der her pro-tect-ing thumb.

Ah - Hum finds Ah - Meek Good as gold and tough as teak.

*Repeated by the Chorus*  
*slowly*

If these twain of mar-riage are shy, Cer-tain it is that both will die.

*pp misterioso*

Cap-tain Smith must still be free, Nei-ther killed nor mar-ried be.

*f*



“Enter, Enter, Chosen Bridegroom”

Recitative and Chorus

Usher and Chorus

21

Con Spirito      USHER      Allegro

John Rolfe! ———

Sop. & Alto *f*      CHORUS

Tenor *f*      En - ter, en - ter,

Bass *f*      En - ter, en - ter,

Con Spirito      Allegro

*f*      *ff*      *mf*

cho - sen bride-groom of the cho - sen bride, ———

cho - sen bride-groom of — the — cho - sen bride,

That you are a luck-y, luck-y, luck-y, luck-y man can - not be de -

That you are a luck-y, luck-y, luck-y, luck-y man can - not

nied. ——— Luck-y, luck-y, luck-y, luck-y, luck-y, luck-y man.

be de - nied. Luck-y, luck-y, luck-y, luck-y, luck-y, luck-y man.

Luck-y, luck-y, duck-y maid, That she is a luck-y, luck-y,

Luck - y, duck-y, luck-y, duck-y maid, That she

luck - y, duck - y duck can - not be — gain - said.

is a duck - y duck can - not be gain - said.

## SOPRANO

Luck - y, luck - y, luck - y, luck - y, luck - y, luck - y maid,

En - ter, en - ter,

Bass

Luck - y, luck - y, luck - y, duck - y maid. —

*rit.*

*a tempo*

cho - sen bridegroom of the cho - sen bride, — That you are a luck - y, luck - y,  
cho - sen bridegroom of — the — cho - sen bride, That you are a luck - y, luck - y,

luck - y, luck - y man Can - not be de - nied. —  
luck - y, luck - y man Can - not be de - nied.

Luck - y, luck - y, luck - y, luck - y, luck - y, luck - y man. Luck - y, luck - y, duck - y  
Luck - y, luck - y, luck - y, luck - y, luck - y, luck - y man. Luck - y, duck - y,

maid, That she is a luck-y, luck-y, luck-y, luck-y maid  
 luck-y, duck-y maid, That he is a luck-y man

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the vocal lines and a steady eighth-note accompaniment in the piano part.

*retard* Can-not be gain-said. *a tempo* Luck-y, luck-y maid,  
 Can-not be gain-said. luck-y, luck-y man,

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The tempo markings *retard* and *a tempo* are placed above the vocal staves. The piano part continues with a steady accompaniment, featuring some triplet rhythms.

Luck-y, luck-y maid, Luck-y, luck-y, luck-y, luck-y,  
 luck-y, luck-y man. Luck-y, luck-y, luck-y, luck-y,

This system contains three staves. The top two staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The tempo markings *retard* and *a tempo* are placed above the piano staff. The piano part continues with a steady accompaniment, featuring some triplet rhythms.

*molto rit.*

luck-y, luck-y man, luck-y, luck-y, luck-y maid.

luck-y, luck-y man, luck-y, luck-y, luck-y maid.

*molto rit.*

22<sup>a</sup>

Insert here "Say Have I Won" Duet (Rolfe and Pocahontas) See page 101

## "I Thank You"

Recitative

Rolfe

*Andante*

I thank you for your kind re-cep-tion, I hope, your

*f*

Ma-jes-ty, — There's no de-cep-tion?

# "Say, Have I Won"

Duet

Rolfe and Pocahontas

22a

*Andante*

ROLFE

Say, have I won thy

love, O rar - est maid - en? Then am I blest be - yond all

oth - er men! With songs of peace and joy the air is la - den,

And par - a - dise on earth ap - pears a - gain.

*retard*

*retard*

*mf* *mp* *p*

## POCAHONTAS

*a tempo*

Yes, thou hast won my love, my prince trans-cean - dent,

Thou reign - est in the heart of thy prin - cess.

What hap - pi - ness is mine! What joys at - ten - dant

Sing to my soul and 'round my foot - steps press.

*retard**retard*



## ROLFE

*a tempo*

Now is the time when true love is re-ward - ed.

## POCAHONTAS

Oh, bless - ed mo - ment that will make us one!

## POCAHONTAS

*rit.*

A fai - ry - land with gold - en trea - sures hoard - ed

## ROLFE

Is — ours for - ev - er 'neath a bright - er sun.

## Finale

## Principals and Full Chorus

23 *Andante maestoso*

SMITH

*mf* Far — in the fu - ture see Mil - lions are throng - ing,

Boast - ing of lib - er - ty — Cher - ished be - long - ing

*f*

O'er them a ban - ner waves Not - ed in sto - ry.

*f*

*retard*

Hat - ed by eow - ard knaves, Flag of our glo - ry.

*retard*

*First time Solo; Second time Chorus*

Might - y land! might - y land! Thou art A - mer - i - ca!

*f*  
*Broad and slow*

Home of the North-ern-er, Home of the South-ern-er,

East - ern - er, West - ern - er, Lay - man and cler - ic. a

Ped. \* Ped. \* Ped. \* Ped.

Land that is tru - ly grand, Hail we A - mer - i - ea.

Ped. \* Ped. \* Ped.

Might-y land might-y land

*a tempo*

Not - ed in sto - ry, Flag of our glo - ry, Flag of our

*a tempo*

Ped. \*

Might - y land, We hail thee A - mer - i - ca, We hail thee A -  
glo - ry, We hail thee A - mer - i - ca, We hail thee A -

The first system consists of three staves. The top two staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*retard* mer - i - ca, We hail thee, we hail thee A - mer - i - ca!  
mer - i - ca, We hail thee, we hail thee A - mer - i - ca!  
*ff*

The second system continues the vocal and piano parts. It includes dynamic markings *retard* and *ff*. The system concludes with a double bar line and a 2/4 time signature change. The piano accompaniment continues with a similar rhythmic pattern, becoming more pronounced in the final measures.

**Allegro vivace**

The third system is a piano solo section. It begins with the tempo marking **Allegro vivace**. The key signature remains one sharp (F#). The time signature changes to 2/4. The piano part is characterized by rapid sixteenth-note passages in both hands, creating a lively and energetic feel.

## ALL VOICES

This is a gay And hap-py day. Say! What is the

way To romp and play. This is a gay And hap-py day, This

is a gay And hap-py day, This is a gay And hap-py day, This

is a gay And hap-py day, This is a gay And hap-py day, A  
is a gay And hap-py day, This is a gay And hap-py day, A

gay and hap-py day. Hail the

gay and hap-py day. Hail the

*molto*

*retard*

bride - groom! Hail the

bride - groom! Hail the

*retard*

*ff* bride!

*ff* bride!

*ff* bride!

*ff* (Curtain)

*con Sra.....*

*Sra.....*

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3315	.15	PAUL, S. T.	Medley of American Patriotic Songs
3316	.10	PAUL, S. T.	Greeting
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Ah-Meek and Ah-Hum  
 To an agreement soon must come.  
 Ah-Hum and Ah-Meek  
 Reconciliation seek.  
 Ah-Meek takes Ah-Hum  
 Under her protecting thumb.  
 Ah-Hum finds Ah-Meek  
 Good as gold and tough as teak.

If these twain of marriage are shy,  
 Certain it is that both will die.  
 Captain Smith must still be free,  
 Neither killed nor married be.

CHORUS—

If these twain, etc.

QUEEN—I think that's pretty plain. Ah-Meek, you will have to marry the medicine man and give up Captain John Smith.

AH-MEEK—So it seems, but I can't say I like the idea. Marry that humbug indeed! You are sure I shall die if I don't?

QUEEN—Quite sure.

AH-MEEK—Then, as I don't wish to die, it is farewell to John.

AH-HUM—I could do a better Oracle than that myself. It is rank folly and piffle. Of *course* if we are shy of marriage we shall both die, and so we shall if we are *not* shy of marriage. Any idiot can see that.

QUEEN—I'm glad you see so plainly, Ah-Hum.

AH-MEEK—It's a nuisance, but I'm not taking any risks, so you'll just behave yourself and marry me. It will give me something to keep in order.

(*Ah-Hum groans.*)

POWHATON—What of my cooking?

AH-MEEK—I can cook for you, and manage him as well.

(*Ah-Hum groans again.*)

POWHATON—Stop that noise, your fate is sealed.

AH-MEEK—I will make the best of a bad job.

AH-HUM—So will I.

SMITH—For this relief, much thanks.

POWHATON—Now that is settled, we will talk business. Oh Queen, I have come from the land of the Setting Sun for a purpose. What I say is, give me guns.

QUEEN—You shall have guns.

POWHATON—Do you agree with the Monroe doctrine of "America for the Americans?"

QUEEN—I don't mind in the least.

POWHATON—Is the young man, John Rolfe, of sufficient importance to marry my daughter Rebecca Pocahontas? If he is, she is his.

QUEEN—He is indeed, for I shall give him all the rank and importance that is in my power. Behold, he comes.

## 21. "ENTER, ENTER, CHOSEN BRIDEGROOM."

RECITATIVE AND CHORUS

USHER AND CHORUS

USHER— John Rolfe!

(*Enter Rolfe*)

CHORUS—

Enter, enter, chosen bridegroom of the chosen bride,  
 That you're a lucky, lucky man cannot be denied.  
 Lucky, lucky, lucky man, lucky, ducky maid!  
 That she's a lucky, ducky duck cannot be gainsaid.

## 22a. "SAY, HAVE I WON?"

DUET.

ROLFE AND POCAHONTAS

ROLFE—

Say, have I won thy love, O rarest maiden?  
 Then am I blest beyond all other men!  
 With songs of peace and joy the air is laden,  
 And paradise on earth appears again.

POCAHONTAS—

You have just won my love, my prize transcendent,  
You have won it in the heart of this wilderness.  
What happiness is mine! What bliss attendant  
Coming to my soul and round my footsteps press.

ROLFE—

Now is the time when true love is rewarded.

POCAHONTAS—

Oh, blessed moment that will make us one!

TOGETHER—

A fairyland with golden treasure hoarded  
Is ours forever 'neath a brighter sun.

## 22b. RECITATIVE.

"I THANK YOU."

ROLFE—

I thank you for your kind reception,  
I hope, your majesty, there's no deception?

QUEEN—None whatever. Pow-hat-on consents to your marriage. As you are entering the united state, I create you, in the King's name, President of our new United States of America.

ALL—Hooray!

ROLFE (*Bowing low*)—Our heartfelt thanks. The United States of America have a glorious future before them.

ALL—Hooray!

## 23. FINALE.

PRINCIPALS AND CHORUS

SMITH—

Far in the future see  
Millions are thronging,  
Boasting of liberty,  
Cherished belonging,  
O'er them a banner waves  
Noted in story,  
Hated by coward knaves,  
Flag of our glory!

Mighty land! Mighty land!  
Thou art America!  
Home of the Northerner,  
Home of the Southerner,  
Easterner, Westerner,  
Layman and cleric, a  
Land that is truly grand,  
Hail we America!

CHORUS

Mighty land! Mighty land!  
etc.

Noted in story,  
Flag of our glory,  
We hail thee America!

This is a gay  
And happy day,  
Say!  
What is the way  
To romp and play,  
Eh?

Hail the bridegroom, hail the bride!

(*Curtain*)

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## OPERETTA



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Music by EDWARD F. JOHNSTON

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Act Two opens up with the celebrations which follow the fall of the Bastille, two years later. Clarice, hoping to have news of Leroux, comes back to Passy, but nothing is known save that Jean's march-song has become famous. Suddenly the weary soldiers are seen limping back painfully to their native town. Babette joyfully forgives Jean and Clarice is saddened by the arrival of the brave Sergeant, who forgets in the arms of his dear lady-love all the toils and tribulations of the campaign.

Of the twenty-eight numbers in this operetta there are so many worthy of praise that we scarcely know which to select for special commendation. The song of Leroux in the First Act, "What Sound is that Which Breaks the Silence" with the chorus, "Trump, tramp, tramp!" and the chorus in the Second Act, "Frenchmen Up and On to Glory!" are particularly strong and martial.

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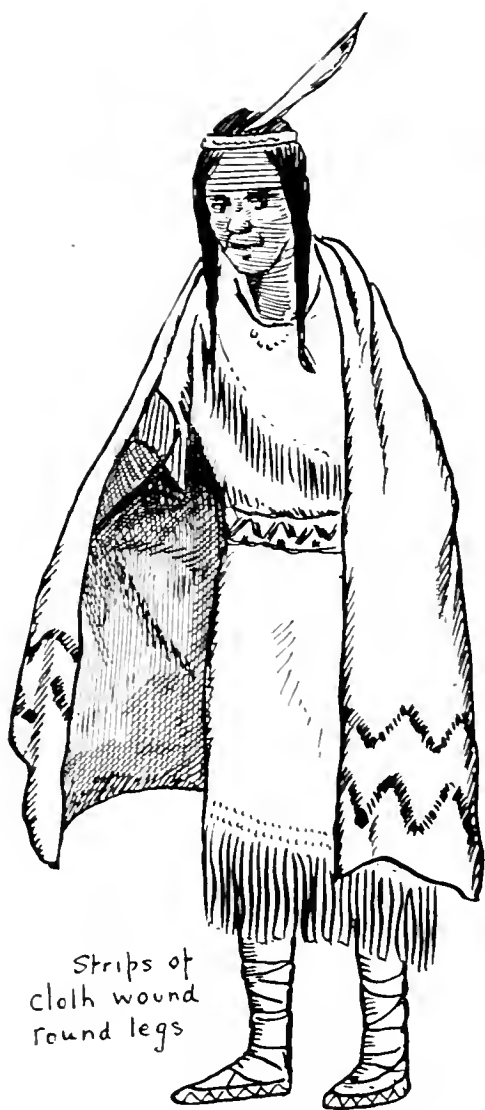
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# POCAHONTAS

Comic Operetta

*Illustrations of  
Characters, Etc.*

DRAWINGS BY ARTHUR J. ELDER

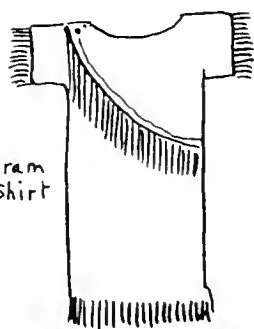


Strips of  
cloth wound  
round legs

AH-MEEK



Diagram  
of Shirt



# DUPLICATE

Kindly fill in this blank and mail to  
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*Organization*

*City*

*Date (s)*

## CHARACTERS

## CAST

POCAHONTAS

POW-HAT-ON

JOHN ROLFE

ENOES-IT-ALL

JOHN SMITH

AH-HUM

AN USHER

AH-MEEK

LADY BIRD

WAH-WAH-TAY-SEE

QUEEN ANNE

For Signature of Cast

*Musical Director*

*Stage Manager*

*Orchestra consisted of*

*players, Chorus ....*

*Approximate attendance*









White Helmet

Eye Glass

High Collar

Pull in at Waist

Cuffs

Riding Breeches

Gaiters

Flat Feet

Captain Smith of the British Army

Sketch No 2. Substitute.

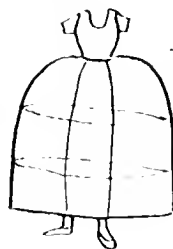




This character wears an Indian blanket over shoulders

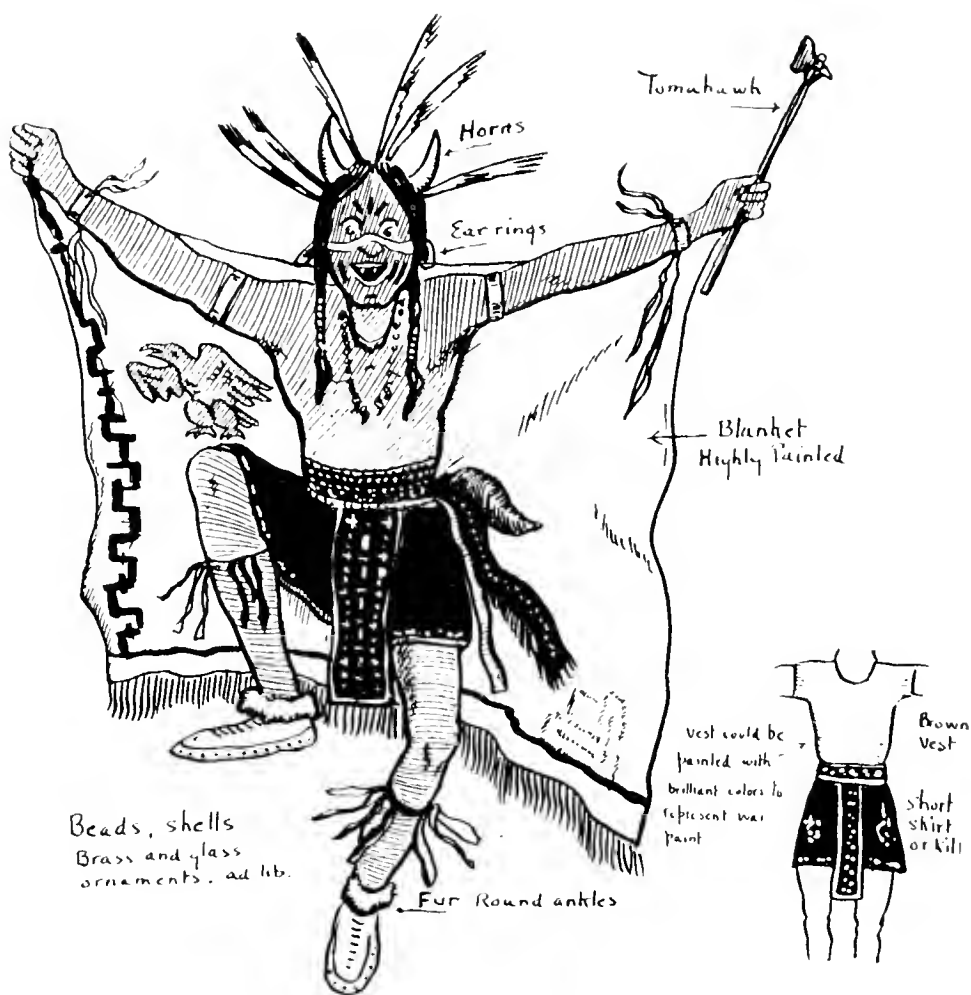
Bracelets of Gold Paper or Thin Brass

This sketch shews difficulty Ah-meek has with Farthingale (or Hoop skirt) Much good play can be made of this costume

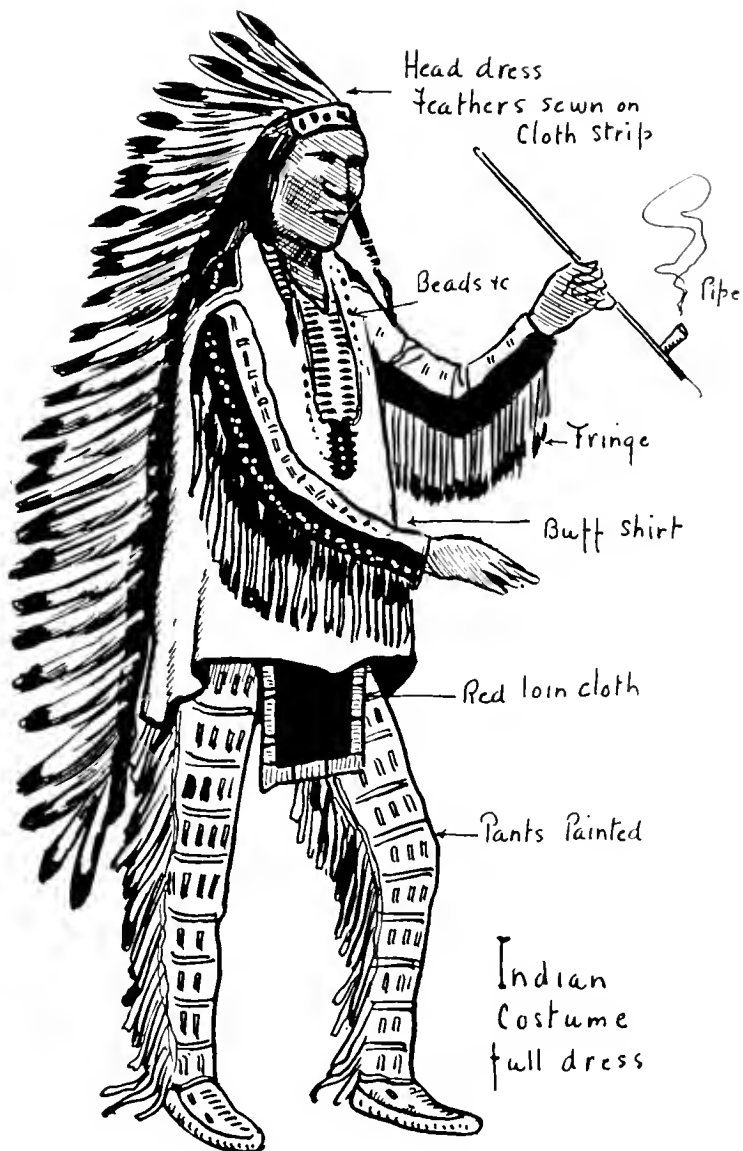


Farthingale is a skirt with hoops sewn to make it stick out

AH-MEEK dressed for Court



AH-HUMI, Medicine Man





John Rolfe in America



Gentleman of Court  
Captain Smith



Crown

Hair pulled  
out at sides

High Collar

Ladies of court are  
costumed in a similar  
manner, except crown  
and train.

Queen wears train or cloak  
hanging from shoulders

Queen





*Usher at Court.*



Hat Black  
Red Rosettes

White Stiff  
Collar

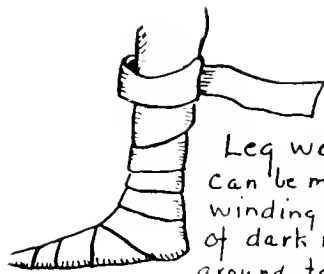
Coat Black  
or Crimson

Gold facing:

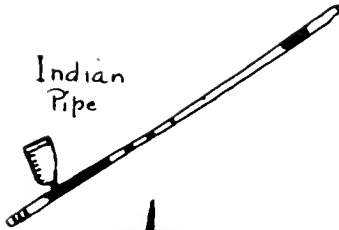
Gloves White

White Stockings

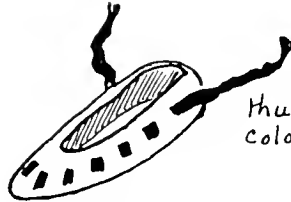
Yeoman of the Guard



Leg wear  
can be made  
winding strips  
of dark material  
around foot + leg



Indian  
Pipe



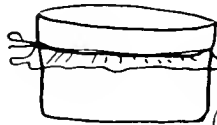
foot wear also  
can be made  
thus slit + run  
colored tape through



Spear made of bamboo burn slightly to give color

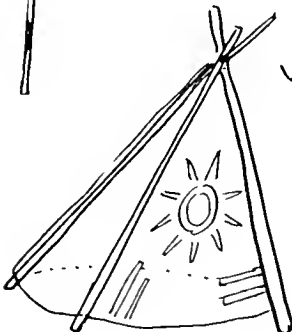


Tomahawk can be made by tying  
a bunch of cloth in a ball wind  
string over + paint roughly



Tom-Tom can be  
made by stretching  
a sheet of heavy paper  
(Soaked first in water)  
over a hat box.

Then Varnish paper to make it  
tough It will make a sound  
like tom tom if hit with hand  
afterwards paint thus.



Wigwam 3 or 4 canes tied at  
top + Rough burlap wound round



Totem can be cut out  
of card

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